

CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 12.

TORONTO 2, CANADA

July 23rd, 1927

Hooray!



**Syd
CHAPLIN**

is added to

3 CHANEYS
4 HAINES
2 GILBERTS
2 GARBOS
3 DAVIES
1 NOVARRO
3 SHEARERS
1 GISH
2 COOGANS
6 McCOYS
**5 COSMO-
POLITANS**
3 DANE-ARTHUR
3 CODY-PRINGLE
2 DOG STAR

— Great Specials

GARDEN OF ALLAH (Ingram)
THE CROWD (King Vidor)
THE COSSACKS (Gilbert)
ROSE-MARIE — NAPOLEON
MADEMOISELLE FROM
ARMENTIERES
BODY AND SOUL

— Junior Features

HAL ROACH Comedies
Our Gang—Charley Chase
Max Davidson—All Star
M-G-M NEWS (Twice Weekly)
M-G-M GREAT EVENTS
(in Technicolor)
M-G-M ODDITIES

Sept. 10th

**THE
BIG
PARADE**

**M-G-M
HITS
ARE
ON
TOP
RIGHT
NOW!**

**TRY
AND
TOP
M-G-M
PRODUCT
FOR
'27-'28!**

(it can't be done!)

Oct. 8th

**BEN-
HUR**

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

NOTE:
keep this
chart for
reference



	HITS OF TODAY	STARS	HITS OF 1927-28
\$	SLIDE, KELLY, SLIDE	WILLIAM HAINES	You get 4 Haines!
\$	TELL IT TO THE MARINES	LON CHANEY	3 Chaney's for you!
\$	ROOKIES	DANE & ARTHUR	3 Dane-Arthurs hooray!
\$	LOVERS	RAMON NOVARRO	Novarro in a Big One!
\$	TILLIE THE TOILER	MARION DAVIES	Davies 3 big times!
\$	FLAMING FOREST	COSMO-POLITAN	5 Great Cosmopolitans!
\$	FLESH AND THE DEVIL	JOHN GILBERT	2 Gilt-edged Gilberts!
\$	WANING SEX	NORMA SHEARER	3 from sweet Norma!
\$	THE RED MILL	MARION DAVIES	She keeps them happy!
\$	TIN HATS	ALL STAR	More laughs like this!
\$	THE TEMPTRESS	GRETA GARBO	2 Garbo gold-getters!
\$	CALLAHANS & MURPHYS	DRESSLER & MORAN	More next season!
\$	JOHNNY GET YOUR HAIR CUT	JACKIE COOGAN	2 Bigger Coogans!
\$	WAR PAINT	TIM MCCOY	6 thrilling McCoys!
\$	MR. WU	LON CHANEY	You can't beat Chaney!
\$	UNDERSTANDING HEART	COSMO-POLITAN	Million Dollar Promotion!
\$	THE UNKNOWN	LON CHANEY	Watch for his first!
\$	TWELVE MILES OUT	JOHN GILBERT	Gilbert is Gold!
\$	AFTER MIDNIGHT	NORMA SHEARER	Yes, 3 Shearers!

FOLLOW THE DOLLAR SIGN TO M-G-M's

BIG PARADE OF STARS—1927-28

3 CHANEYS	1 SYD	3 CODY
3 SHEARERS	CHAPLIN	PRINGLES
2 GILBERTS	1 NOVARRO	6 McCOYS
2 GARBOS	4 HAINES	2 COOGANS
1 GISH	3 DANE-	5 COSMO-
3 DAVIES	ARTHURS	POLITANS
		2 DOG STAR

And Great Specials: GARDEN OF ALLAH (Ingram)—THE CROWD (Vidor)—THE COSSACKS (Gilbert)—ROSE-MARIE NAPOLEON—MADEMOISELLE FROM ARMENTIERES—BODY AND SOUL.

And Junior Features: HAL ROACH COMEDIES—Our Gang—Max Davidson—Charley Chase—All Star—M-G-M NEWS (Twice Weekly)—M-G-M ODDITIES—M-G-M GREAT EVENTS.

BEN-HUR

THE BIG PARADE

36 PATHE-De MILLE MASTER PICTURES

These are going to be the outstanding Hits of the Season.

The great staff of Directors is headed by Cecil B. DeMille, James Cruze and Rupert Julian.

The list of Stars includes: Leatrice Joy, Rod La Rocque, Jetta Goudal, Wm. Boyd, Marie Provost and others equally popular.

A few of the big productions are: "The King of Kings", "The Fighting Eagle", "The Blue Danube", "Craig's Wife", "The Forbidden Woman", "Chicago", "The Wreck of the Hesperus", "Power", "Rip Van Winkle", and "The Country Doctor".

Get full particulars from

Regal Films Ltd.

SOLE DISTRIBUTORS
FOR CANADA

Toronto Montreal St. John Winnipeg Calgary Vancouver

The Greatest Short Feature Value Ever Offered in a Single Season

Metro - Goldwyn - Mayer Short Subjects

10 HAL ROACH WESTERN COMEDIES	50 HAL ROACH COMEDIES Two Reels Each. Direction Louis J. Gasnier. Entirely new idea. Out-of-door thrills plus comedy. Natural backgrounds. Mountains. Forests. Lakes. The Sea. Spectacular stunts that make audiences gasp.
10 HAL ROACH COMEDIES featuring MAX DAVIDSON	Two Reels Each. Direction Leo McCarey. Best comedy character actor on screen. Member of original cast "Abie's Irish Rose." Supported by capable, well-known players. Feature quality production.
10 HAL ROACH ALL STARS	Two Reels Each. Direction Fred Guiol. All the laughs of a feature length comedy duplicated in an eighteen minute show. Stan Laurel, Jimmy Finlayson, Viola Richard, Martha Sleeper. Comedy class.
10 HAL ROACH CHARLEY CHASE COMEDIES	Two Reels Each. Direction James Parrott. Most popular two-reel comedy star. A name to tie to. Consistent money maker. Gaining daily in popularity and prestige. Society comedies crammed with action.
10 HAL ROACH OUR GANG	Two Reels Each. Direction Robert McGowan Anthony Mack—Charles Oelze. "THE BIG PARADE" of Short Features.
52 M - G - M NEWS	NEWS SERVICE An eye for news that never closes. Issued weekly. Produced by William Randolph Hearst, ablest and best equipped news specialist in world. Backed by enormous resources of Metro-Goldwyn-Mayer. Speed. Efficiency. World organization.
25 M - G - M ODDITIES	VARIETY REEL Average Length, 750 Feet. Issued Every Other Week. Varieties. Oddities. Curiosities. Marvels of air, land and sea. Adventures. Explorations. Camera miracles. Gathered in all parts of world by special experts. New. Novel. Unique. Produced by U. F. A. Personally edited and titled by Major Edward Bowes.
GREAT EVENTS IN TECHNICOLOR	GREAT EVENTS IN TECHNICOLOR Two Reels Each. Released bi-monthly. Great events and persons. Critical moments in the lives of nations and famous people. Betsy Ross. Buffalo Bill. Napoleon. Selected for dramatic and human interest values. Six reels of the thrills boiled down to 2,000 feet. Powerful casts. Well-known players. The foremost scenarists and directors. Quality productions throughout. All in Technicolor.

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RAY LEWIS

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TORONTO, CANADA

July 23rd, 1927

The Economic Executioner

THE Economy Executioner precipitated a depreciation of Motion Picture Stocks; and a panic which fairly well disorganized the studios of the Industry, precipitating Equity interests to mobilize the screen's players into a formidable array against the Economic malefactors; and gave the Hays Organization plenty of additional work to do in administering the Balm of Gilead to "sore spots."

As if this was not enough to contend with, along comes the Federal Commission's verdict against the Famous Players; the reaction of which will be felt by every distributor in connection with "block booking," and theatre building.

Everybody, who is anybody, in this Industry looks like "the morning after the night before."

Those who are the little "will-o'-the-wisps," and who have not brains enough to be worried, are the only ones who are grinning. There is plenty enough doing to make even the calm and philosophic brigade behold "the wailing and gnashing of teeth" with perturbed brow.

Back of the whole situation is the fact that any enterprise which becomes bank-controlled is going to find itself in a position where the banks will run their business; and since bankers are only human, even as you and I, it is expected that when they start to run a business with which they cannot be familiar, that there is going to be a jam.

The showmanship instinct and business ability built up an Industry of Motion Pictures, sufficiently strong and important enough to have the interest of the World's bankers and the World's public directed towards it.

The showmanship instinct built up a business called the Industry of Motion Pictures on "Hokum" and "Bunk," more "Hokum" than "Bunk," and the public paid for this commodity at the box-office.

The showmanship instinct exploited stars and directors as the world's greatest; and the public which first opened its mouth to swallow the "hook and bait," later swallowed the bait only, but what cared our showmen as long as the public was "hooked" by paying at the box-office.

The showmanship instinct had enough business in-



RAY LEWIS

stinct to interest capital, but what our showmanship lacked, was expressed in the vision which turned a banker into a Good Fellow during banking hours. There "ain't no sech animal" and if there is, he is an accident; and not general in our Industry, and it is only the generalities that count.

The present crisis, and it is one, despite the loud belly-aching and the soft-peddalling of varied interests, has been precipitated by interests which have endeavoured to show our showmen how to run the Picture Industry.

There's more trouble ahead with some of the other Economic and Revolutionizing rulings, which will be unloaded gradually; and which will precipitate another cataclysm like the present one.

As soon as publications controlled by banking interests, control what is being published about this Industry of Motion Pictures, the "freeze out" of some of our big showmen will commence; and since the press will be most beautifully controlled there will not be a word published in the defense of the executed showmen, for the controlled publications will not be interested in their side of the story.

It's a great game, but no game should be made so safe that it is air-tight. The forces of combustion are always at work; and a safety valve is the world's greatest exemplification of prudence and expresses the Economy of Defence.

Hesitate and reconnoitre before you give the Economic Executioner any more heads to sever. Guillotines were never popular institutions, and even in the days of Robespierre, the mob, blood-thirsty, grew wearied of the Economic sacrifice of its Aristocracy.

Ray Lewis

Ray Presents

HENRY FORD is said to be contemplating an invasion of the Motion Picture Industry.

If he is as successful in making pictures as he is in the making of cars, another recreational expression for the people, his entrance into Motion Pictures should create more than a ripple on our Film Ocean.

MEANWHILE his recent apology to the Jewish nation and its people has occasioned many comments. It is a pity that a man as prominent as Henry Ford should have been identified with a movement which belongs to the bigotry of the Dark Ages.

That he expresses himself as sorry for the utterances of the Dearborn Independent's anti-semitism is to Ford's credit; and we have to give him the benefit of the doubt in connection with the driving motive.

THE world is not too ready to accept the sincerity which accompanies apologies, especially when a man is rich enough, and financially involved to such an extent that there is a suspicion that the apology is a good piece of business.

There is also some talk of Henry Ford as a possible candidate for the Presidency of the United States; and again the "reluctant and suspicious mob" sees in Ford's apology to the Jews an inclination to smooth away this opposition in case the Presidency becomes a concrete possibility.

PERSONALLY, I think Ford is too rich and too well placed in material properties, to be governed in his apology by motives which are of material consideration.

I believe that Ford, though a business colossus in many respects, has allowed so-called Intellectual Bigots to influence his mental attitude towards the Jewish people; and that not naturally a student, he has accepted such evidence as had the ear-marks of authenticity without delving into their historical or accurate values.

I BELIEVE that Ford, upon discovering that the evidence which he had taken for granted, had no basis of accuracy, repudiated the "whole bag of tricks" and I believe that Ford's apology is sincere, at any rate, I am for giving him a chance to "make good."

An apology of sincere regret has to be followed by a consistency of action governing the issues which involve the apology; and Ford with the vast instruments which he has at his disposal, will have ample opportunity to live consistently with his apology, therefore no one should sit in other but friendly judgment upon him. Give him a chance to "make good."

THE following letters and wires have been received by The Digest in connection with the Diamond Jubilee Confederation Number. I take this opportunity of again thanking the leaders of our Industry who gave me such splendid co-operation.

Fort William, Ont.,
July 16, 1927

Miss Ray Lewis,
Editor, Moving Picture Digest,
Toronto, Ont.

Can you duplicate our Jubilee order. It is a most wonderful Number. Such service to the Industry of Canada is inestimable. You have our heartiest congratulations.

S. V. HALSTEAD,
Thunder Bay Films
New York City,
July 15, 1927

Miss Ray Lewis,
Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto, Canada.

Dear Miss Lewis:

Your Digest Jubilee Number is without question the finest publication I have even seen in the motion picture business. It is intelligent, attractive and tremendously interesting even to the layman. Need I say more?

Congratulations.

Sincerely yours,

RICHARD A. ROWLAND,
Gen. Mgr., First National Pictures, Inc.
Ottawa, Ontario,
July 14, 1927

Miss Ray Lewis, Editor,
Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto, Ontario.

Dear Miss Lewis:

You are to be congratulated on the Confederation Diamond Jubilee Number of The Digest. The information dealing with the history of Canada, and the articles relating to the progress of the Motion Picture Industry in Canada are splendid, and will be a revelation to our friends in other countries.

In my opinion the most remarkable part of the Jubilee Number are the portrait drawings of our various business leaders by Joshua Smith. I do not remember ever having seen their equal in any publication. It is an Art Gallery for which the Artist is to be congratulated.

Wishing you continued success, and with kind personal regards,

I remain,

Yours very truly,

J. M. FRANKLIN,
Manager, B. F. Keith's Theatre.

New York City,
July 15, 1927

Miss Ray Lewis,
Canadian Moving Picture Digest,
Toronto, Canada.

Dear Miss Lewis:

I was pleased to receive a copy of the Canadian Moving Picture Digest, issue of July 9th.

You have done a fine job of it. I am sure that it will result in the good-will of the people of Canada towards the Motion Picture Industry.

Very truly yours,
WILLIAM FOX.

New York City,
July 15, 1927

Miss Ray Lewis:
Canadian Moving Picture Digest,
Toronto, Canada.

Dear Miss Lewis:

The Jubilee Number of The Digest is "swell."

Yours,

HOWARD DIETZ,

Director of Adv. & Pub., M-G-M.

New York City,

Miss Ray Lewis, Editor,
Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto 2, Canada.

Dear Miss Lewis:

My attention has just been called to the Diamond Jubilee Number of The Digest. It is a remarkably well done issue, and you deserve a lot of credit for doing a very fine job.

With all good wishes for your continued success, I am

Sincerely,

SAM E. MORRIS,
General Manager, Vitagraph, Inc.

New York City,
July 14, 1927

Miss Ray Lewis, Editor,
Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto 2, Canada.

Dear Miss Lewis:

Permit me to compliment you on your Diamond Jubilee Number. It is a credit to Canada, a credit to the Industry, and most of all a credit to you.

I particularly want to congratulate you on your vers libre "God Save the King" and "Young Canada to Young America."

Sincerely,

Warner Bros. Pictures Inc.,
A. P. WAXMAN,
General Press Representative.

New York City,
July 15, 1927

Miss Ray Lewis,
Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto, Canada.

My Dear Miss Lewis:

I think you did a great job with the "Digest Jubilee Number."

With kindest regards, I am

Sincerely yours,

J. I. SCHNITZER,
Vice President, F. B. O. Pictures Corp.

Ray Presents—Continued

Toronto, Ontario,
July 18, 1927

Miss Ray Lewis,
Editor in Chief,
Canadian Moving Picture Digest,
Toronto, Ontario.

Dear Miss Lewis:

Kindly accept my heartiest congratulations on the Diamond Jubilee Number of your paper. I can assure you that the writer thinks the Motion Picture Industry is to be congratulated on such an asset as "The Digest" is to it in the Canadian trade.

Very truly yours,

First National Pictures, Inc.

R. S. BELL,
Canadian District Manager.

Montreal, Que.,
July 13, 1927

Miss Ray Lewis,
Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto 2, Ontario.

Dear Miss Lewis:

May we offer our congratulations on your Jubilee Number?

We feel that you have done yourself proud and we could not resist telling you of it.

Yours very truly,

W. E. LADUKE,

District Manager, Electrics Limited

Production Speeding Along At Educational Studios

The closing days of June see every producing unit at the Educational Studios with the exception of the "Big Boy"—Juvenile company, busily engaged in making comedies on the new Educational schedule for 1927-28. Lupino Lane has completed his first starring vehicle and, after a short rest, is ready to start work on his next two-reel comedy; Dorothy Devore has begun work on her initial star production; Johnny Arthur is in the midst of his first Tuxedo Comedy; Lloyd Hamilton has finished his training camp comedy; George Davis is starting in a Mermaid Comedy in which he will be featured; and the first Cameo one-reel laugh pictures are now in production.

Three Ace Cameramen For Warner Bros.

In their determination to assemble the finest production force possible for the making of their coming year's program, Warner Bros. signed to long term contracts recently three of the leading camera experts in Hollywood—Barney McGill, Norbert Brodin and Charles Clark.

McGill was camera chief on "What Price Glory" while Brodin distinguished himself as principal photographer on such pictures as "The Sea Hawk." Charles Clark was responsible for the camera work in "Seventh Heaven."



Sally O'Neil, Metro-Goldwyn-Mayer's petite star, now playing in "The Callahans and the Murphys" Loew's, Toronto.

Government's Jubilee Pictures Viewed at Ottawa Centre

A private performance of unusual value was held at the Centre Theatre, Ottawa, after the last regular show on July 15 when an advance screening was held of the moving pictures of the local celebration of the Diamond Jubilee of Canadian Confederation, these pictures running to 2,500 feet. The Ottawa Community Choir of 1,000 voices attended the screening in a body along with many Government and civic officials. Color was added to the occasion by the singing of patriotic numbers by the choir and there was loud applause when the views of the choristers were thrown on the screen.

The Jubilee pictures, which were taken by the Canadian Government's own staff of cameramen under Director Frank Badgley of the Government Motion Picture Studio, recorded all official incidents of the Ottawa celebration including the arrival of Colonel Charles Lindbergh and a U.S. escort squadron of 12 army planes at Ottawa and the state funeral for Lieut. Thaddeus Johnson of the U. S. Army who was instantly killed while the air machines were arriving at the Ottawa air port.

These pictures were presented as a special attraction at the Centre Theatre, Ottawa, during the week starting July 16. The private screening was given liberal space in the local newspapers.

SHORT TALKS ON SHORT FEATURES

Gauging Ability

The ability of a showman can be gauged very accurately by the returns he gets from a certain program.

If this certain program were given to a hundred theatre owners, operating under identically the same conditions, the man who could get the most money out of the showing would be judged the best showman.

If you were a participant in such a contest, how would you handle your bill?

Would you advertise the whole program, taking advantage of every entertainment and box-office angle, or would you advertise only the longer feature of your program?

If you were interested in making any kind of a showing, you would advertise EVERY item on your program for you know that every item has its following, from the newsreel to the feature.

You know, too, that the Short Feature on your bill has a following too large to be neglected in a contest of this kind, so you would advertise your short features as an attraction. Only by advertising every box-office angle on your program could you hope to make any kind of a showing.

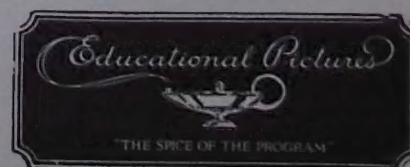
But contests of this kind would be impossible. But there is a contest every day you open your box-office—a struggle to get the most out of your program.

Advertising every item on your program will bring in additional returns every day just as it would in the contest. And every time you neglect to advertise your Short Features you are losing the extra profit that might be yours by advertising it.

Educational Short Features can be advertised economically and effectively through the use of the little "Ad" cuts, which are made especially for your use by Educational for newspaper advertisements.



EDUCATIONAL
FILM EXCHANGES, Inc.



TORONTO THEATRES

UPTOWN — "The Missing Link," with Syd Chaplin — Warner Bros. Class A comedy. (*Re-copied from Ray Lewis Review, as published in The Exhibitors' Daily Review at the opening of "The Missing Link" at the Colony Theatre, New York.* —Ed.)

"The Missing Link" — a Warner Brothers Syd Chaplin comedy — opened at the Colony Theatre to an overflowing house. This picture is full of monkey business, but it doesn't make a monkey out of its audience. It is a real comedy, with a surprisingly good plot which builds up a vein of fun and thrills, — not without its dramatic situations also. The story which opens in London, England, is centralized around an expedition of Lord Dryden's to Siam, in order to pursue his pursuit of "The Missing Link." His Lordship happens to be a woman-hater; and when his friend, Colonel Braden, informs him that he and his daughter, and a Hula-Hula brass band are waiting to give him the glad hand of welcome, he objects to the feminine angle of the situation and here's where Syd Chaplin takes the centre of the picture, and things start moving. Previously what happened did not matter so much. Syd, as Arthur Wells, appears to have plenty of time, but no money, and his port of navigation is the London station, at which particular junction Syd is introduced to one of the minor links of "The Missing Link," an organ-grinder's monkey. This monkey gets Syd's monkey up; it fastens upon him, and through its persistent attachment for Syd, he lands on board the steamer bound for the land of "The Missing Link." After many mishaps moderately amusing, Syd lands in the clothes closet of Dryden; and here is where the real fun and interest begin. In order to avoid female attention, Dryden, who has discovered stow-away Syd, decides to have Syd impersonate him; and Syd is no longer nobody's darling, but everybody's hero. You can imagine how funny Syd is in the role of a fierce, big game hunter, Syd who trembled when the little monkey made a face at him. Soon "The Missing Link" is sighted by natives and the order given to capture the man-beast. This example of the species has not so much to do, the missing link between man and the ape being established by "Akka," a chimpanzee, who is about as nearly human as anything not human could be. It is the human attributes of this

chimpanzee in his work with Syd and throughout the picture which proves such an excellent foil for Syd's comedy efforts; and is a sufficient excuse for the title. You have a touch of the real jungle with its lions, leopards, its tigers; and Syd's venturesome trip therein, armed with a bag of fudge and a leopard's paw as a protection from danger. Syd loses the paw and the jungle gives pursuit right into Braden's home, followed by "The Missing Link," which starts a little action on its own. Here you have comedy, fear and suspense cleverly interwoven. Syd gets a chance for plenty of action, unusual comedy situations; and also a setting for a particularly good bit of pantomime when he informs Lord Dryden that he can chase "The Missing Link," Syd's going to bed to sleep peacefully. Pa, ma and the kiddies, grandma and grandpa, too, can see this show without suffering from nightmare. It's as good as a circus. The rest of the grown-up, smart world will also find plenty to amuse and interest it here. The picture is based upon the story by Charles F. Reisner and Darryl Francis Zanuck. It smacks in the jungle episodes of "Chang" a bit, which is not to its discredit. The direction by Charles F. Reisner is specially to be commended in his handling of the animal episodes, and the comedy possibilities. A little cutting at the beginning of some of the slapstick stuff would speed the picture up to the real comedy sequence and interest with which the picture abounds. The cast is good. Ruth Hiatt's work as Beatrice Braden is pleasing. Advertise it as a comedy novelty.

TIVOLI — "Framed," with Milton Sills — First National. Class B. Milton Sills again does some powerful work in this story of the court-martial of a French officer, which has about it a flavour of the "Framed Dreyfus." Sills after his disgrace goes to Brazil. Again Life "Frames" him and as a "diamond thief" he is sent to the prison colony in the Amazon swamps of South America. His cell-mate becomes the man who "framed" him; and getting his confession, Sills returns to more adventure and to love, for while employed in the South American Diamond mines, he meets the mine owner's daughter and love is the result. There are some big scenes, especially the gripping one showing the mine flood, and plenty of sympathetic interest. Charles Brabin directed.

Natalie Kingston is the beloved daughter of the mine owner, and she is a beauty. Charles Gerard and Crawford Kent are the "chief villainous framers who do most effective work."

SHEA'S HIPPODROME — "Slaves of Beauty" — Fox. Class B. A comedy with a moral — a wife who becomes the successful proprietor of a beauty parlor; and who "taking her own medicine" becomes beautiful enough in her own mind to divorce her "slovenly inventor husband," who by the way is indirectly responsible for the beauty parlor's success. Of course there is the villain who knows how to flatter misunderstood wives, but it all ends happily with the family reunited; and the villain seeking a new beauty parlor which can fade-out the blue and black marks which circle his eyes. J. G. Blystone directed breezily and cleverly. Sue Carol as the wise little daughter is particularly "peppy" and clever. Olive Tell as the mother, does good work, but Margaret Livingston gets a fine chance as the manicurist who lectures as she cuts away cuticle, and Margaret makes a hit. Holmes Herbert is good as the "inventor dad," so good that he makes a lasting impression. This is what might be called "a wise-cracking picture," it is light and pleasing with just enough "salt and pepper" and other condiments to make it appetizing.

LOEW'S — "The Callahan's and the Murphy's," with Marie Dressler, Sally O'Neil, and Polly Moran — Metro-Goldwyn-Mayer. Class A comedy. Marie Dressler again becomes Queen of Comedy with Polly Moran giving her a healthy battle as her Amazonian clan opponent. As long as Metro-Goldwyn-Mayer can turn out comedies that make you catch your breath for laughing, they need not worry about what the high-brows want. Incidentally, I saw several "high-hats" so convulsed with laughter that their ancestral United Empire Loyalists and Plymouth forefathers and mothers must have turned over in their graves, providing there was anything left to turn. When Marie and Polly partake of the convivial spirit of a bottle, which though forbidden by the Volstead Act, is conjured up in Canada with general acclaim, there has seldom been witnessed a more excruciatingly funny situation. It is some picnic, in fact the "Callahans and the Murphys" is a picnic from beginning to end. Sally O'Neil and Gertrude Olmstead are the lovely daughters, loved by the sons of the belligerent Callahans and Murphys. The sons are played by Eddie Gibbon and Laurence Gray, one is a bootlegger and

(Continued on Page 12)

FEDERAL COMMISSION ORDER FAMOUS LASKY TO "CEASE AND DESIST"

"Block Booking" and Theatre Expansion Appear the "Bone of Contention"

THE DECISION of the U. S. Federal Commission, which Board consisted of C. W. Hunt, as chairman; William E. Humphrey, Abram F. Myers, J. F. Nugent, Edgar A. McCulloch, is interesting from many angles.

First, because the decision is registered against one of the most powerful organizations in our Industry, and its affiliations, and the only factors which count in the decision are of a nature to affect directly the whole theatre building and distributing angles of the entire Industry.

That this Industry, during the long siege of this Commission's sitting should have taken it for granted that the Commission would overlook these angles, is of a greater surprise; and not having overlooked them I wonder why the entire Industry was not interested sufficiently to have a "keener ear to the ground," when a decision governing the issues involved, had its direct influence upon the entire machinery, from production to theatre building.

It makes us wonder just how clever the cleverest of us are; and wherein lies our power. There is a fifty-fifty break for exhibitors in the Federal decision.

The "block booking" system had its advantages and disadvantages. Although it at times forced the exhibitor to purchase pictures he did not want, it also secured him against a shortage of product; and reduced prices considerably on a group of pictures as against individual picture buying. It secured for an exhibitor a block of pictures by a certain star, or author, which gave him a chance to build up on that star or author, that Trade-mark's popularity. It gave the companies producing, the necessary "paper" to secure their finance; and even on the matter of the exhibitor advancing money on his contract, it solidified his contract since money had been exchanged in the sale and purchase. If this system was entirely a pernicious one, it appears strange that so many exhibitors have profitably lived under its policies.

If the Federal Commission's decision had come six years ago, it might have had an influence upon our Industry which would have developed it along different channels, but during the past six years the Industry has so developed that exhibitors demand the right to purchase a group of pictures; and every producer has a theatre chain, or affiliation which is the foundation upon which he branches out to get distribution. Theatre owners also have affiliated in order to secure themselves on product, and to keep down prices by larger buying power.

If the decision of the Federal Commission will curtail the over-seating mania in the matter of building theatres, and eliminate unfair competitive methods, making the "survival of the

fittest" a legitimate enterprise, it may prove the proverbial "ill wind" even to Famous-Players-Lasky and those companies which are involved.

At present I cannot see what the decision is going to do other than cause the Industry considerable inconvenience, and generally disorganize production and distribution.

At the beginning of the buying, selling and producing season, it appears that the decision is nothing over which anyone should be inclined to crow. The Industry gets a "good hiding" generally; and I never knew a youngster who enjoyed a hiding, even when the Bible states, "Spare the rod and spoil the child."

The expansive propensities of our Industry, certainly as they relate themselves to foreign countries; and the methods employed domestically need supervision and consideration, so does production and distribution although these channels show considerable improvement along progressive lines.

Too much is taken for granted in this Industry; and a vision exercised which is limited to "get the money now" in its circumference.

This Industry is certainly a brilliant one, but in building itself up, it could take a lesson from England in its Empire-building policies. It needs more statesmanship and more "Silence." It talks too much and what is worse, it enjoys hearing itself talk, whether that talk is constructive or the reverse.

I believe that this Industry should have an International Board to discuss its enterprise, so that it does not precipitate the anti-propaganda in which it has at present involved itself. Getting an angle of the other fellow's rights and what he thinks are his rights and over which he will put up the same kind of a fight, is an angle

which this Industry needs; and if at any time in the history of our Industry we should practise forbearance and patience, now is the time.

Now is also the time for the leaders of our Industry to consider, that drastic rulings are subject to reconsideration; and that the same principle which permitted them to outgrow their competitors will take care of other conditions, in which the fittest will only survive; and these being "the fittest" should be permitted without "malice aforethought" "to pursue the even tenor of their way."

It is not necessary for me to become more explicit. Those whom I wish to reach, know what I mean.

The only combination of action which this Industry should indulge in, is a combination to become of better service. You cannot make a mistake there, any other combination of effort may be an error; and whereas an error made by any one company can be rectified, a mistake made by a combination of companies leaves no one company to get the other one out of trouble, and this draws the attention of outside interests to the Industry and weakens our power and enterprise.

FEDERAL COMMISSION'S ORDER

"This proceeding having been heard by the Federal Trade Commission upon the amended complaint of the commission, the amended answers of respondents, the testimony and documentary evidence offered and received and the arguments of counsel for the respective parties herein, and the commission having made its findings as to the facts and its conclusion that the respondents have violated the provisions of an Act of Congress approved Sept. 26, 1914, entitled, "An Act To Create a Federal Trade Commission, to define its powers and duties, and for other purposes," therefore,

"It is now ordered, that respondents, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corp. (Paramount) and each and all of said respondents, their officers, directors, agents, representatives and employees, cease and desist:

"1. From continuing in force, recognizing, complying with, carrying into effect or enforce the conspiracy heretofore made or entered into by and among the respondents or any of them, or by and among the respondents or any of them and any other person or persons, for the purpose of lessening and restraining competition, and restraining trade or commerce among the several states, or with foreign nations, in the business of producing, distributing and exhibiting motion picture films for profit or the business of producing and distributing such films, and from making or entering into any like conspiracy among themselves or any of them, or among themselves or any of them and any other person or persons, for any of the purposes above set forth and enumerated in this paragraph of this order.

(Continued on Page 10)

ELECTRICS LIMITED

Theatre Equipment Division
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MONTREAL

**Powers and Simplex
Projectors and Parts**

**Theatres Completely
Equipped**

**Repairs on All Makes
of
Projectors and Cameras**

**ABBE J. A. BRUSSEAU
FOR SUNDAY SHOWS**

A unique stand has been taken by Abbe J. A. Brusseau of St. Jerome, Quebec, with regard to the question of Sunday shows, a topic which is being much discussed in the Province of Quebec.

This priest declared that if moving pictures were good they should be shown on Sunday as well as during the week. If they were evil, they were just as bad during the week as on Sunday.

Mayor C. A. Marchand of St. Jerome, has raised no objection to Sunday performances but is opposed to the admission of young children to theatres.

Courtesy with Service

Motiograph De Luxe Projectors.
Cont-El-Arc Motor Generators.
Superlite Gold Fibre Screens.
Brenkert Spot-Flood Lamps.
Vallen Curtain Controls.
Universal Electric Plants.
Ross Projection Lenses.
National Projection Carbons.
Repair Parts for
All Makes of Projectors.
Complete Theatre Supplies.

*Canada's Leading Theatre Supply
House.*

The Coleman Electric Co.
258 Victoria St. - Toronto, Ont.

**Federal Commission
Order**

(Continued from Page 9)

"2. From leasing or offering to lease for exhibition in a theatre or theatres motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and requiring the exhibitor to lease all such films or be permitted to lease none; and from leasing or offering to lease for exhibition such motion picture films in a block or group of two or more at a designated lump sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition; or shall bear such relation to each other as to tend to require an exhibitor to lease such entire block or group or forego to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several states, or with foreign nations, involve in said proposed sale, to-wit: the business of the production, distribution and exhibition of motion picture films to the public, or the business of production and distribution, or of production or distribution of moving picture films for public exhibition.

"3. From building, buying, leasing or otherwise acquiring, or threatening so to do, any theatre building or buildings or theatre or theatres, for the purpose and with the intent or with the effect of intimidating or coercing an exhibitor or exhibitors of motion picture films to lease or book and exhibit motion picture films produced or offered for lease or leased by respondent Famous Players-Lasky Corp. (Paramount)

"It is further ordered, That the said respondents, within 60 days from and after the date of the service upon them of this order, shall file with the commission a report or reports in writing setting forth in detail the manner and form in which they are complying and have complied with the order to cease and desist hereinabove set forth.

"It is further ordered, That the charges in the complaint herein as against the respondents, Realart Pictures Corp., The Stanley Company of America, Stanley Booking Corp., Black New England Theatres, Southern Enterprises, Saenger Amusement Co., Jules E. Mastbaum (deceased), Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr., be, and the same are, hereby dismissed.

"It is further ordered, That so much of the charges in the complaint herein as against the respondents, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation as are not embraced in the findings of fact heretofore made by the Commission in this cause, or in the above and foregoing order to cease and desist, be, and the same are, hereby dismissed.

"By the commission; Commissioner Nugent concurring as to paragraphs 1, 2, 3 and 4 hereof and dissenting as to paragraphs 5 and 6 hereof."

Theatre**Decoration**

Greetings to Canada and our
Heartiest Congratulations for
her Celebration of the Diamond
Jubilee of Confederation.

J. O. DOUGALL

Theatre Decorating Specialist
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THEATRE WANTED

in Ontario. Will lease or buy.
DIGEST. BOX 11.

**Carl Laemmle Elected
President of Motion
Picture Relief Fund**

Carl Laemmle, president of the Universal Pictures Corporation, was recently unanimously elected President of the Motion Picture Relief Fund of America. He succeeds Cecil B. De Mille in this post.

The Motion Picture Relief Fund of America is a comparatively new organization looking to the needs of the aged and indigent veterans of the Industry. It plans, among other activities, the endowment of a national home for film people forced by age or incapacity to seek relief.

Although the Industry is young, yet many of the veterans are getting along in years, and, as is true in all industries, a certain percentage require help in their old age.

Most of the prominent stars, executives and studio officials in the screen world are behind the relief fund movement.

**Mavety Film
Delivery Service**

**Delivery of Films to and from
Theatre--
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**We also handle for Delivery
Theatrical Effects and
Accessories
All on Schedule Time**

58 Edward St. - Toronto, Ont.
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Jos. M. Franklin Biography Included

Ottawa Journal Publishes publishes Special Jubilee Number

When the Ottawa Journal published a large souvenir number for the Diamond Jubilee of Canadian Confederation, one of those who was included in the edition as prominent in Canadian life was Joseph M. Franklin, manager of B. F. Keith's Theatre, Ottawa. The outline of his record showed that he was born in Montreal and that his first theatre venture was in Port Arthur, Ontario. Later he had theatres in Halifax, N. S., and St. John, N. B., until he moved to Ottawa in 1923 to open the Family Theatre under the name of the Franklin Theatre. A year later Keith-Albee secured the Ottawa Loew house and Mr. Franklin became the managing director of the Ottawa enterprise.

Mr. Franklin is a member of the Canadian Club, a director of the Rotary Club, and is identified with the Ottawa Humane Society, Central Canada Exhibition Association and the Chaudiere Golf Club. Mr. Franklin is married and has two children who are attending the Ottawa Collegiate.

Government Film Appointment Expected at Ottawa

The return of Hon. James Macdonald, Canadian Minister of Trade and Commerce, to Ottawa on July 15th from a lengthy visit in England and in Europe, will mean the early appointment of a permanent director in charge of the Canadian Government Motion Picture Studio at Ottawa in succession to Raymond S. Peck who died during the absence of the Minister.

Capt. Frank Badgley, M.C., assistant director of the Studio, has been acting director since the death of Mr. Peck and has been busily engaged with heavy details in connection with the Diamond Jubilee of Confederation, the World's Poultry Congress at Ottawa and other features.

Imperial Acquires Orchestra

The Imperial Theatre, Ottawa, recently acquired by Famous Players Canadian Corp., blossomed forth with a large new orchestra under the direction of Rene Marier, a prominent local conductor, on July 16, as a permanent house feature. The Imperial has made considerable box-office progress recently under the new management of Ray Tubman, representing Famous Players.

EXHIBITORS WIN OUT IN CARNIVAL OPPOSITION

The exhibitors of Ottawa, Ontario, have apparently won out in their agitation against the presence of carnivals in the Canadian Capital almost continuously since early in June. A deputation of the theatre managers, headed by P. J. Nolan, proprietor of the Rex and Columbia Theatres, appeared before the Board of Control to offer their side of the story but the carnivals continued to operate. The corner-lot midways became such a nuisance, however, that the Ottawa Police Commission on July 25 heeded the word of the exhibitors and decided that, on and after July 25, no carnivals would be tolerated in the city for any reason, charitable or otherwise.

No less than three carnivals were operating noisily on private property in different parts of Ottawa during the week of July 11 and many complaints were received regarding their activities.

The exhibitors asked for a fee of \$200 per day by the city from the travelling shows or their banning altogether. The Police Commission decided on the latter course, making it plain that all religious and fraternal organizations would be treated alike in the matter.

Those who fought the matter included P. J. Nolan, J. M. Franklin, manager of B. F. Keith's; Ray Tubman, manager of the Regent and Imperial Theatres; J. T. Moxley, manager of the Francais Theatre; A. H. Coplan, Princess Theatre, and Herb. Benson of the Fern Theatre.

Ottawa Exhibitors Alert For "Events" Business

Exhibitors of Ottawa made careful preparations for their presentations during the holding of the World's Poultry Congress in the Canadian Capital, July 27 to August 4, when 15,000 delegates from all parts of the world were scheduled to be in attendance at Ottawa along with many other visitors. In addition to booking special attractions, despite the prospect of warm days, the managers of various leading theatres, including Keith's, Regent, Imperial and others, have been redecorated for the occasion.

Ray Tubman Heads

"Miss Ottawa" Parade

Ray Tubman, manager of the Regent Theatre, Ottawa, Ontario, secured added publicity for the theatre through the Screen Opportunity Contest of Famous Players in Ontario when "Miss Ottawa," the local district winner, headed the automobile parade which was held in Ottawa as a feature of the Canadian Jubilee celebration.

Economy

Is an expression long familiar to the Officers of Columbia Pictures.

Pope in his Moral Epistles said: *"To balance Fortune by a just expense, join with economy, magnificence."*

"The Perfect Thirty" is as economically sound as Columbia Pictures, they have been built with the showmanship vision expressed by the English Poet and Essayist Pope.

They have been built with magnificence,--and just sufficient expense to make them perfect pictures for exhibitors.

Perfect because they are sold at a price which any exhibitor can afford to pay; and perfect because they have that magnificence which appeals to every audience.

Perfect because there is a perfection of quality in the story, the cast and direction.

And perfect because our publicity and exploitation department shows the exhibitor the perfect saleable qualities.

Perfect because our distributing exchanges aim to give exhibitors a perfect service.

Buy *"The Perfect Thirty."* They are the Perfect Pictures for you.

Joe Brandt

President Columbia Pictures



Canadian Head Office

Hermant Building,

21 Wilton Square

Al. G. Barnes to Place Ten Million Trust Movie Fund

Circus Man to Establish Picture Industry at Calgary, Alberta

Charles Cook, General Manager of the Barnes Circus, wired the Calgary Herald that Al. G. Barnes is backing the introduction of a moving picture Industry at Calgary with an appropriation of ten million dollars which had already been made, and placed in a trust fund.

Mr. Barnes will move his entire operating capitol to Calgary from Barnes City, California, and will enter the motion picture field as an independent producer.

Negotiations for the purchase of a studio already in progress. "No stocks or bonds will be placed on the market, and no aid will be asked of local people to support the venture. Mr. Barnes and his officials and private bankers and financial advisers are incurring the entire risk themselves."

John McCormick, formerly General Manager of First National's producing corporation has been mentioned as the probable general manager of the Barnes Calgary Film Producing Company.

"Barbed Wire" presented at the Capitol and Palace Theatres, Montreal, has occasioned considerable after showing talk. "Brutal French officers" in the Frenchiest province and city of Canada; and when the situation is a bit "touchy" is not what one might call a case of diplomacy.

Construction for the Film Exchange Building, south-east corner of Gerrard and Davie Sts., Vancouver, has been commenced. Site 125 x 120 feet, one storey high and of reinforced concrete construction, with stucco interior.

Exclusive Canadian Film Co. Limited, are making a picture called "Destiny" on the Carrique Farm, in the township of Trafalgar. The leading lady is Lorraine Desbrooke. Emanuel Restino is the promoter. Marjorie Horsfal has been selected for the child lead in the company's next feature, "My Daughter."

David Selznick has been appointed associate-producer for Metro-Goldwyn-Mayer.

Hopkins Moorehouse of Vancouver has been appointed editorial director of the Lion's Gate Cinema Studios, a moving picture concern which recently purchased studio property in West Vancouver.

He is the son of the late Rev. J. H. Moorehouse, Rector of Christ Church, London, Ont., and was educated at the London Collegiate Institute. He is well known as an author, his first book "Deep Furrows" attained wide circulation.

Last Minute News

Press critics of Montreal like censorship, but admit "cuts" spoil sense of pictures. Find no immoral pictures.

Amendments to Film Quota Bill introduce maximum percentage at 20 per cent and time limited to twelve years for the Bill's operation.

M. P. T. O. A. present Will Hays with arrangement of terms under which producer-distributor-exhibitors can become members of the M. P. T. O. A.

Request that Will Hays guarantee 500 houses as members. Head of chain paying for h.s circuit of houses

Publix propose to abandon training school for the making of showmen. We had an idea that Publix would find out most of this species are born not manufactured.

Emil Jannings has certainly made history in motion pictures in "The Way of all Flesh;" and Jannings' pictures appear to have hit the public strong, which proves that a star is a star, provided he rises and is not falling into space and oblivion. Paramount are due for congratulations.

The discussions in connection with the proposed English Film Quota Bill, has awakened another fear in connection with the one that enough product may not be found available to meet the demands of the Bill. The new fear is that British films under the Quota will demand steep rentals.

Variety, in its review of Columbia's "The Blood Ship" starts off, "Harry Cohen, production head of Columbia, need never take his hat off to anyone when it comes to the production of action sea pictures whose entire tempo is action, fight and more fight. In "The Blood Ship" he has turned out as thrilling and blood-curdling a tale of Shanghaiing for the high seas as anyone could conceive.

More comment in "Variety" on Columbia's "The Blood Ship" reads: "Being an independent producer, Cohen naturally had to conserve as far as cost was concerned. He went far ahead of his general production's allowances for program pictures, probably tripling it. But he turned out a product which is on a par if not excelling that of concerns who spent four times as much for their product and just got one of those so-so pictures of the sea."

Pola Negri has proved that her Prince is a real Prince. The most important kind of a husband to have, commoner or prince, is a "Prince of Good Fellows," which by the way, would make a good title, and now that Pola is happily married, what about some real inspirational pictures?

Confederation Amusements, Ltd., will erect 1,800 seat house by the new year. Location, Notre Dame de Grace, Montreal. Pictures and vaudeville.

Toronto Theatres

(Continued from Page 8)

the other works for his money. Both are splendid performers. The picture should be a hit everywhere and I hope we will have plenty of opportunity to see Marie Dressler. She is a riot.

PANTAGES—"Time to Love," with Raymond Griffith — Famous Players. Class B plus. An airy little comedy that is light enough to prove very digestible, especially for summer weather. Although this feature has no heavy-weight qualifications it can be ranked as one of the best in its class and should prove generally entertaining. Raymond Griffith as the star gives a delightful performance as the hysterical Frenchman, who thwarted in love, welcomes death, only to find more love awaiting him. Vera Veronina, though unknown here and a newcomer, as the "blonde," would be the type which gentlemen would always prefer and Raymond certainly gives up all notion of dying when Vera beckons him on and on towards the Vestry and wedding bells. William Powell did some excellent comedy work. Frank Tuttle should be congratulated on his deft handling of the various amusing complications and situations.

Miss Leon McCauley, "Miss Woodstock," won the Famous Players Screen Opportunity Contest, which closed at the Uptown Theatre, Saturday, July 15th. Mr. B. Geldzealer presented "Miss Woodstock" with a Rose Bowl, silver symbol of the winner's trophy. Miss McCauley is now the owner of a car of her own and a trip is in store for her to Hollywood.

The audience in selecting the winner showed every evidence of knowing how to "pick." "Miss Woodstock" is a charming little lady with a delightful natural attractiveness and grace.

Although Dempsey said he would win from Sharkey in three rounds, no one held it against him when he put Sharkey out with a "knockout blow" in the seventh round. Universal are releasing this feature in Canada.

Canon Chase has again "broken out." This time he is addressing President Coolidge and rubbing it into the Industry in general, starting off with Will Hays and missing no one in his general disapproval. I wonder who let our canonical friend in at the Columbus M. P. T. O. A. Convention; and since he is so evidently an enemy, why the courtesy of participating in motion picture activities should ever be extended to him? "Araus mit ihm!"

The Anglicizing of The Screens Through English Authors' Stories

Five Hundred and Seven English Works Purchased—Over Two Hundred Already Produced.

THREE hundred and seven English works have been purchased for Motion Picture production by the American Picture Industry. About one half of this list has already been produced.

Here is a field of picture enterprise which is wide open. Here is one of the most lucrative fields in the Industry and one of its most important necessities. Slowly the Industry of Motion Pictures is learning "The play's the thing," and for the play, the story value, the American Picture Industry is eagerly searching.

The moral of a motion picture lies not in its acting, its investitures, but in its story. The propaganda of Motion Pictures lies in what the plot of the pictures present.

Amid all the effort which is being combined to make a British Film Industry, it is interesting to take note of the English material which could be found for British Picture Production should British producers search for it; and canvass the territories as America has done.

Here is a list of titles by English authors which have been purchased by American producing companies for picture production. I am indebted to Col. John Cooper, of the Motion Picture Distributors and Exhibitors of Canada, for the published list. Those already produced are indicated as produced. (Editor)

"There You Are," by F. Hugh Herbert—produced; "Escape," by Alden Brooks; "The Magician," by W. Somerset Maugham; "Ordeal"—produced, and "The Haven," by Dale Collins—produced; "The Way of the Eagle," by Ethel M. Dell—produced; "Bellamy the Magnificent," by Roy Horniman—produced; "Romance," by Joseph Conrad—produced; "Three Pilgrims and a Tinker," by Mary Borden—produced; "The Coming of Amos,"—produced, and "Simon the Jester," by William J. Locke—produced; "Without Mercy," by John Goodwin—produced; "Tatterley," by Tom Gallon; "Untamed Gentleman"—produced, and "Another Scandal," by Cosmo Hamilton—produced; "Young April," by Egerton Castle—produced; "Her Own Free Will," by Ethel M. Dell—produced; "Fighting Love," by Rosita Forbes—produced; "The Dover Road," by A. A. Milne; "The Valiant Gentleman," by M. J. Stuart; "Dust of Desire," by Margaret Peterson—produced; "Ashes of Vengeance," by H. B. Somerville—produced; "Secrets," by Rudolph Besier and May Edginton—produced; "The Son of the Sheik," by E. M. Hull—produced; "Charley's Aunt," by Brandon Thomas—produced; "The Ace of Cads," by Michael Arlen—produced; "Mariposa," by Henry Baerlein—produced; "Diplomacy," by Sir Squire Bancroft—produced; "When A Man's Single," "Old Lady Shews Her Medals," "The Professor's Love Story," "Little Mary," "Half An Hour"—produced; "The Little Minister"—produced; "Tommy in Brazil," "Leonora," "The Wedding Guest," "Walker London," "Sentimental Tommy"—produced; "A Window in Thrums," "Dear Brutus," "Peter Pan"—produced; "What Every Woman Knows"—produced; "A Kiss for Cinderella"—produced; "The Admirable Crichton," by Sir James M. Barrie—produced; "Sacred and Profane Love," by E. Arnold Bennett—produced; "Other Times," by Harold Brighouse—produced; "The Lady of Lyons," by Sir Bulwer-Lytton—produced; "Perpetua," by Dion Clayton Calthrop—produced; "The Eternal City"—produced; "The Woman Thou Gavest Me," by Hall Caine—produced; "Lord Jim"—produced; "Victory," by Joseph Conrad—produced; "The Sorrows of Satan," by Marie Corelli—produced; "The Coast of Folly," by Coningsby Daw-

son—produced; "The Safety Curtain," by Ethel M. Dell; "The Top of the World," by Ethel M. Dell—produced; "Great Expectation," "Oliver Twist," by Charles Dickens—produced; "The House of Temperly," by Sir Arthur Conan Doyle; "Under the Greenwood Tree," by Henry V. Esmond; "When We Were Twenty-One," by Henry V. Esmond—produced; "Bella Donna"—produced; "Hawthorne of the U.S.A."—produced; "The Wheel of Life," by James Bernard Fagan—produced; "The Definite Object," by Jeffrey Farnol—produced; "Hassan," by James Elroy Flecker—produced; "The Shock of Success," by Sir Philip Gibbs—produced; "Soundings," by A. Hamilton Gibbs—produced; "The First and the Last," by John Galsworthy—produced; "The Career of Katherine Bush"—produced; "The Great Moment"—produced; "Beyond the Rocks," by Elinor Glyn—produced; "Diana of the Dobsons," by Cicely Hamilton; "Thirty Days," by Gladston Hamilton—produced; "Le Mariage d'Olympe," by Charles Kenyon; "The Curse of Wealth"—produced; "His Friend and His Money"—produced; "Man, Woman and Money"—produced; "The Princess of New York"—produced; "The Rustle of Silk," by Cosmo Hamilton—produced; "A Pair of Silk Stockings"—produced; "Too Much Efficiency," by Cyril Harcourt; "Tess of the d'Urbervilles," by Thomas Hardy—produced; "Billeted," "Please Help Emily," by H. M. Harwood—produced; "Mummy and the Humming Bird," by Isaac Henderson—produced; "Grump," by Horace Hodges and T. Wigney Percyval—produced; "Captain Dieppe," "The Prisoner of Zenda," by Sir Anthony Hope Hawkins—produced; "Quarantine," by F. Tennyson Jesse—produced; "When Knights Were Bold," by Harriet Jay (Charles Marlow)—produced; "The Dancing Girl," "James the Fogey"—produced; "The Lie"—produced; "The Lifted Veil," "Lydia Gilvone"—produced; "The Masqueraders"—produced; "Mrs. Danes Defense"—produced; "Saints and Sinners"—produced; "The Silver King"—produced; "We Can't Be As Bad As All That," by Henry Arthur Jones; "The Light That Failed," by Rudyard Kipling—produced; "All For The Best," "Keeping Up Appearances"—produced; "The Lost Romance"—produced, "Memories," "The Shulamite"—produced,

"The Faun"—produced, by Edward Knoblock; "The Morals of Marcus"—produced, "Stella Maris"—produced, "The Mountebank"—produced, by William J. Locke; "Aren't We All"—produced, "Spring Cleaning," by Frederick Lonsdale; "Leah Kleschna," by Charles M. S. McLellan—produced; "Peg O' My Heart," by J. Hartley Manners—produced; "Myles Calthorpe, L.D.B.," by F. E. Mills—produced; "The Explorer," "Jack Straw"—produced, "The Land of Promise"—produced, "The Ordeal"—produced, "East of Suez"—produced, by W. Somerset Maugham; "Conrad in Quest of His Youth"—produced, "Laurels and the Lady"—produced, "The Imposter"—produced, by Leonard Merrick; "The Night Hawk,"—produced, by Bernard Merivale and Lechmere Worrall; "The Runaway"—produced, "My Wife," by Michael Morton; "The Guilty One"—produced, by Michael Morton and Peter Trill; "Peter Ibbetson"—produced, by George du Maurier; "The Great Impersonation"—produced, "Jeanne of the Marshes"—produced, "The Malefactor"—produced, "Mr. Grex in Monte Carlo"—produced, "The Mystery Road"—produced, "The World's Great Snare"—produced, "Twice Wed"—produced, by E. Phillips Oppenheim; "The Amazons"—produced, "His House in Order"—produced, "Mind the Paint Girl"—produced, "Sweet Lavender"—produced, by Arthur Wing Pinero; "The Money Master"—produced, "Translation of a Savage"—produced, "The Lane That Had No Turning"—produced, "She of the White Chevrans"—produced, by Gilbert Parker; "Spanish Love"—produced, by Juanita Savage (Charles Procter); "The Heart of Midlothian"—produced, by Sir Walter Scott; "The Little French Girl"—produced, by Anne Douglas Sedgwick; "The Green Orchard"—produced, "The Honor of His House"—produced by Andrew Soutar; "The Claw"—produced, "Rozanne Ozanne"—produced, "Pink Gods and Blue Demons"—produced, "The Lost Lorraine Loree"—produced, "Dalla, The Lion Cub"—produced, by Cynthia Stockley; "The Builder of Bridges," "The Laughing Lady," by Alfred Sutro; "The Ship That Sailed to Mars," by William M. Timlin; "An Imperfect Imposter"—produced, by Norman Venner; "The War of the Worlds," by H. G. Wells; "Burning Sands"—produced, by Arthur Weigall; "Marquerays Duel," by Agnes Russell Weekes (Anthony Pryde); "Beside the Bonnie Briar Bush," "The Days of Auld Lang Syne," "Kate Carnegie," by John Watson (Ian MacLaren); "Lady Rose's Daughter"—produced, "Missing," by Mrs. Humphrey Ward; "The Night Hawk"—produced, "Ann," "Ann Annington"—produced, by Lechmere Worrall; "Exile"—produced, by Dolf Wyllarde; "Jim the Penman"—produced, by C. L. Young; "Sea Horses"—produced, by Francis Brett Young; "Merely Mary Ann"—produced, "The Moment Before"—produced, "Nurse Marjorie"—produced, by Israel Zangwill; "Butterflies in the Rain"—produced, by Andrew Soutar; "Cheerful Fraud"—produced, by K. Browne; "Folle Farine"—produced, by Ouida; "Peacock Feathers"—produced, by Temple Bailey; "This Way Out"—produced, by F. Isham; "Titans"—produced, by Charles Guernon; "An American Bride," by Capt. Leslie Peacock; "Across the Atlantic," by John W. Ransome; "Battle Cry of Peace"—produced, "Battle Cry of War," by J. Stuart Blackton; "Babette"—produced, by F. Bereley Smith; "The Beloved Brute"—produced, by Kenneth Perkins; "The Black Gate"—produced, by Hilliard Booth; "Blue Ticket," "Doctor of the Mines," by W. Scott Darling; "Black Prince Carl," by

(Continued on Page 14)

Anglicizing the Screen Thru British Stories

(Continued from Page 13)

Alan Campbell; "Bottom of the Well"—produced, by Frederick Upham Adams; "Captain Blood"—produced, by Rafael Sabatini; "Captain Swift"—produced, by C. Hadden Chambers; "The Gamblers"—produced, by Arthur Hornblow; "The Clean Heart"—produced, by A. S. M. Hutchinson; "Cousin Kate"—produced, by Hubert Henry Davies; "Dead Men Tell No Tales"—produced, by E. W. Hornung; "An Enemy of the King"—produced, by Robt. Nelson Stephens; "The Fighting Edge"—produced, by Wm. McLeod Raine; "The Countess," by Adrian Gil Spear; "Eagle's Nest"—produced, by Edwin Arden; "The Fellowship of Fate," by Jay Diggins; "The Girl Without a Heart," by Alicia Ramsey; "The Glory of Yoland"—produced, "Grand Duke," by Meibelle Heikes Justice; "Green Stockings"—produced, by A. E. W. Mason; "Grell Mystery," by Frank Froest; "Happy Warrior"—produced, by A. S. M. Hutchinson; "Her Lord and Master"—produced, by Martha Morton; "The Hillman," "The Passionate Quest"—produced, "The Inevitable Millionaires"—produced, by E. Phillips Oppenheim; "Scarlet Runner Series"—produced, "The Shop Girl"—produced, by A. M. and C. N. Williamson; "Let Not Man Put Asunder"—produced, "The Garden of Charity," by Basil King; "Letitia," by Gordon Arthur Smith; "The Little Lonesome Princess," by Nancy Gunter; "The Little Minister"—produced, by Sir James M. Barrie; "My Official Wife"—produced, by Richard Henry Savage; "A Night Out"—produced, by May Robson; "Playing With Fate," by Tom Terriss; "The Road that Led Home," by Will E. Ingersoll; "Aquila Kempster," by Salvage; "The Secret of the Hills"—produced, by William Garrett; "Secret of the Silver Car," by Wyndham Martyn; "The Shaughraun," by Dion Boucicault; "The Single Track," by Douglas Grant; "The Sporting Duchess"—produced, by Cecil Raleigh; "The Derby Winner," by Henry Hamilton; "A Stick in Time," by Oliver D. Bailey; "The Vice of Fools"—produced, by Francis James; "The Wager," by Rosalie Ashton; "Beyond Pardon," by Bertha M. Clay; "Wonderful Love," by Leslie Beresford; "The Man Who Came Back," by Lionel Adams; "Marriageable Cissy," by Templer Saxe; "Old Fire Horse" (and others), by Charles Brown; "Mr. Smith in Disguise," etc., by Alice A. Methley; "Seen in the Crystal," by F. J. Fetherstonbaugh; "The Secret Treaty," by H. C. Wilson; "Keeping Husbands Home,"



George K. Arthur, English actor appearing in Metro-Goldwyn-Mayer productions—
with Mr. Arthur is Mrs. Arthur and Jerry Miley.

by I. Haskell; "Rival Pups," by S. B. La Perriere; "An Election Wager," by J. Sears; "By Force of Circumstance," by V. M. Kipp; "Tomb of Amen Rah," etc., by Bertram R. Brocker; "Bunny's Dilemma," by D. B. Miller; "The One Good Deed," by Mrs. B. Oakeshott; "The Winning Trick," by D. Riley; "The Buddha's Eye," by Hugh Gwyther; "Two of a Kind," by E. W. Towler; "The Mysterious Lodger," "Deliverance," by Mrs. Daisy Humphreys; "The Kidnapped Stockbroker," by Elizabeth Eastwood; "Twice Rescue," by Constance Bromley; "Pure Gold," by Jos. F. Whelan; "A Lesson in Levitation," by G. E. Clough; "The Blue Ticket," etc., by W. Scott Darling; "Road Through Arcadia," by Wm. F. Hicks; "The Leavenworth Case"—produced, by Anna Katherine Greene; "The Woman Hater"—produced, by Ruby M. Wyres; "Eve's Lover"—produced, by Mrs. W. K. Clifford; "Recompense"—produced, by Robert Keable; "The Wife Who Wasn't Wanted"—produced, by Gertie Wentworth James; "Numerous Scripts," by W. A. Tromayne; "Iris," by Arthur Wing Pinero; "Mistress of Shensstone," by Florence L. Barclay; "Glory of Clementina"—produced, by William J. Locke; "Judith of Bohemia," by Coralie Stanton and Heath Hoskin; "Trilby"—produced, by Gerald Du Maurier; "Hat of Destiny"—produced, by T. P. O'Connor; "Snake Bite"—produced, by Robert Hichens; "A Son of the Sahara"—produced, by Louise Gerard; "The Ragged Messenger," by W. B. Maxwell; "If I

Ever Marry Again"—produced, by Gilbert Frankau; "Heirs Apparent"—produced, by Sir Phillip Gibbs; "Judgment"—produced, by May Edginton; "The Just Reward," by Richard Dehan; "Paradise"—produced, by Cosmo Hamilton; "Out of the Ruins"—produced, by Sir Phillip Gibbs; "The Comeback"—produced, by M. D. C. Crawford; "We Moderns"—produced, by Israel Zangwill; "Spanish Sunlight"—produced, by Anthony Pryde; "The Lunatic at Large"—produced, by J. Storer Clouston; "Too Much Money"—produced, by Israel Zangwill; "Caesar's Wife"—produced, by Somerset Maugham; "Twinkle Toes"—produced, by Thomas Burke; "Mike Donovan of Ireland," by Guy Fletcher; "Head of the House of Coombe"—produced, "Robin," by Frances Hodgson Burnett; "Collusion"—produced, by J. E. Harold Terry; "Hounds of Spring," by Sylvia Thompson; "Purple and Fine Linen"—produced, "A Child in their Midst," by May Edginton; "The Sport of Kings"—produced, by Ian Hay; "The River"—produced, by Sir Patrick Hastings; "Daphne Grows Down," by Hetty Spiers and Lanford Reed; "Princess and the Perjurer"—produced, by Allan Hillgarth; "The Four Feathers"—produced, by A. E. W. Mason; "The Amateur Gentleman"—produced, by Jeffrey Farnol; "The White Black Sheep"—produced, by Mrs. V. E. Powell; "The Beautiful City"—produced, "Fury"—produced, by Edmund Goulding; "The Enchanted Cottage"—produced, by Sir Arthur Wing Pinero; "Pascarel," by Ouida.

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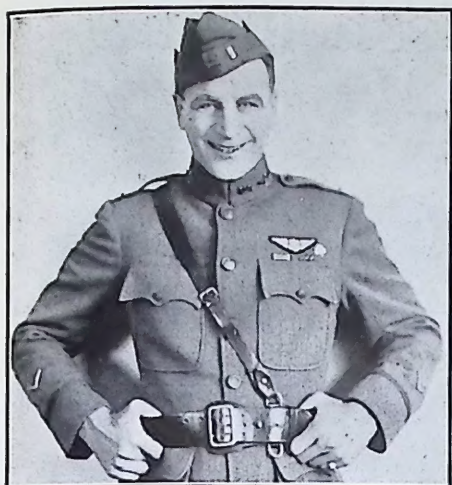
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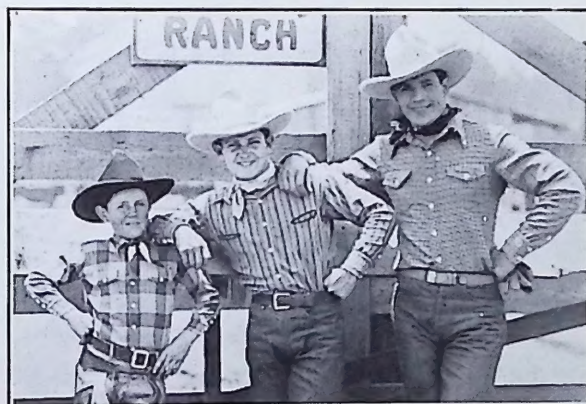
Sir Esme Howard meets Louis B. Mayer on a recent visit of the British Ambassador to the Metro-Goldwyn-Mayer studios.



Louise Fazenda and Clyde Cook, merry-makers in Warner's "Simple Sis."



Lars Hanson, who gives such a magnificent interpretation of "Captain Salvation," Metro-Goldwyn-Mayer's particularly fine feature.



"Buzz" Barton, Bob Steele, Tom Tyler in F. B. O.'s Western Star Series.



Louise Lorraine in Metro-Goldwyn-Mayer's "The Frontiersman."



Marie Dressler, that comedienne of comedienues discussing a scene with her director, George Hall, during the production of that laughing hit, "The Callahans and the Murphys," Metro-Goldwyn-Mayer's latest feature, playing Loew's, Toronto.



Another amusing scene from Warner's "Simple Sis," featuring Louise Fazenda and Clyde Cook.

Kennedy

WHEN Napoleon was asked to take on a new general he would invariably ask "What has he done?" It's a pretty fair test even today.

It was not so long ago that the picture business and Joseph P. Kennedy were strangers. He stepped firmly where others feared to tread. He entered without flare or trumpets. He had no illusions. His background was one of sound business training and his ambition to apply that training to a business which apparently needed it. His accomplishment, in a short space of time, as skipper of the good Ship F B O is a record of progress of which any executive in our industry might well be proud. He has placed F B O right alongside of the old line companies. Outside of his organization he has done much for the general good of the industry. Here might be mentioned the Harvard business talks and the establishment of the Harvard archive of films at Fogg Museum. As time moves on you'll hear bigger and better things of both F B O and Joe Kennedy.

(Film Daily)

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